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ABSTRACT

Creating with fabrics, yarns, and fibers--from early basic explorations in handling an assortment of cloths and trimmings, through experiments with stitching and weaving, to the designing and making of bags, hats, and costumes that children can use--is the focus of this curriculum guide. For each grade (2-6), guidelines are provided on (1) materials and equipment, (2) the organization and placement of materials and students, (3) the teacher's techniques for motivation and guidance, (4) the child's activities, and (5) evaluations by the teacher and the child. (JM)

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CURRICULUM BULLETIN • 1968-69 SERIES • NO. 8d

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ART TEACHING GUIDES

Using Cloth and Trimmings: Yarns and Ribbons

T E 498 868

BUREAU OF CURRICULUM DEVELOPMENT
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INSTRUCTIONAL SERVICES

FOREWORD

This is one of a series of teaching guides planned to give teachers and supervisors practical help in the implementation of important areas of instruction suggested in the curriculum bulletin *Art in the Elementary School* (Curriculum Bulletin No. 8, 1963–64 Series).

The guides have been designed to include suggestions for teaching a particular subject over a span of several grades. As a result, a teacher can use the instructional suggestions in a flexible way in accordance with the curriculum needs of the pupils in the class.

SEELIG LESTER
Deputy Superintendent of Schools

June 1968

ACKNOWLEDGMENTS

This curriculum bulletin, one in a series of eight *Art Teaching Guides* which present art experiences for children in kindergarten through grade 6, was prepared by the Bureau of Curriculum Development as part of its curriculum workshop program. These guides were produced under the direction of Helene M. Lloyd and William H. Bristow, Assistant Superintendents, and David A. Abramson, Acting Director, Bureau of Curriculum Development. Seelig Lester, Deputy Superintendent of Schools, was responsible for overall supervision of the program.

Developed as the result of research and evaluation by the supervisory staff of the Art Bureau, these bulletins were written under the guidance of Olive L. Riley, Director of Art, with the special assistance of Marian V. Dock and Beatrice Matthews, Art Supervisors, and George Kaye, Acting Director of Art.

Editorial preparation was supervised by Aaron N. Slotkin, Editor, Bureau of Curriculum Development. Lillian B. Amdur edited the manuscripts, and Simon Shulman was responsible for the overall design, page layout, and cover. Patricia M. Callahan, Curriculum Coordinator, coordinated the project.

GRADE 2

By their very nature, fabrics and related materials interest the child. From his earliest experiences with clothing and from his immediate environment as well, he becomes aware of the different qualities of a variety of fabrics, fibers, and trimmings. He finds some of them smooth or rough; others, brittle or pliable. Certain materials respond to pressure by stretching; others break under it. Various materials are associated with a comforting warmth, while others suggest a breezy coolness. An examination of a variety of materials assembled by the teacher and children will suggest different uses to children, according to their background experiences.

Exploration of the possible uses of materials—of their combinations of colors, patterns, and textures; of the different ways in which each can be handled and changed: stitched, cut, woven, attached, creased, pleated, bent, or perforated—can be of utmost fascination to children and can offer them rewarding educational experiences.

Basically, early experiences should be exploratory. The child should be encouraged to try to do something with materials that he has not done before. New ways of winding, knotting, twisting, attaching, cutting, and perforating may be tried. The aim should be for inventiveness as well as for an esthetically interesting result.

Early painting experiences in design and color will provide a basis for discussion in working with cloth, trimmings, yarns, and fibers. Learnings derived from painting experiences will reinforce the child's creative activities with these materials.

The type of work that the child attempts should not exceed the level of development that he has achieved. For the young child it must be borne in mind that motor coordination is not fully developed and that his attention span is short. Skillful finish is not expected.

Since children within the same class reach varying levels of maturity, of motor coordination, and of manual dexterity, and since they progress at varying rates, the teacher must be prepared to furnish materials suited to the needs and readiness of each child.

MATERIALS AND EQUIPMENT

For individual, diversified results, the assortment of materials should include a variety of types, colors, shapes, and textures. At first, the young child should start with only a few simple materials that he selects from a limited assortment. Following initial experiences, a wider range of materials and colors can be made available. An attractive assortment may include the following: Dixie mesh, burlap, monk's cloth, rug backing, felt scraps, tape, braid, yarn, cord, lacers, perforex (perforated plastic strips), sipper straws, pipe cleaners, buttons, and beads.

The young child will stitch best with large, plastic needles rather than small metal ones. He will find the long Jiffy needle handy for simple weaving. Since felt and closely woven fabrics are often too difficult for young hands to stitch, a fabric adhesive or millinery paste can be used for appliqué work involving these materials.

Many pins, small kraft envelopes, and pairs of scissors are essential so that each child may have, and be responsible for, his own equipment.

ORGANIZATION AND PLACEMENT

It is important that the teacher develop a well-organized system for sorting, distributing, and storing the wide assortment of materials and equipment needed for this activity. Small cuttings and short lengths of

fabrics, pieces of tape or braid, beads, buttons, sipper straws, and pipe cleaners can be sorted into transparent plastic bags or boxes. If opaque boxes are used, a sample of the contents attached to the outside will help nonreaders find each material quickly. A lazy susan provides an excellent means of accommodating an assortment of materials within a compact space. Scissors may be stored safely when kept, points down, in a metal rack or in a sturdy cardboard box in which holes have been punched.

For easy selection, skeins of yarn, cords, and other stringlike lengths can be wound into small balls or around pieces of cardboard. Plaits of yarn may be hung on wire coat hangers or looped through holes cut in a piece of cardboard. For children who are not yet able to thread a needle, the teacher can keep on hand an assortment of threaded needles, each one stuck in a numbered paper, ready for use.

For a Small Group of Children

A few children may work together at one or two tables, or at a group of desks, in a regularly designated area of the classroom. Assorted materials, organized as suggested, in boxes, folders, trays, or other containers, should be set out near the group. Children can keep their ongoing projects in kraft envelopes, shoe boxes, or other containers that can be stacked in a large carton or stored on a low shelf where they can be reached easily.

For an Entire Class

Each child can select the materials and equipment with which to work. Monitors can move from table to table carrying assorted types of materials, each placed in a shallow box, a tote tray, or other types of holders. At the end of the working period, monitors can also collect scissors and unused materials and return them to regular storage areas on open shelves or in closets. To facilitate storage of unfinished work, each small group of children can share a large envelope or box. If children have sufficient space in their regular tables or desks, each one may keep his own unfinished piece in an envelope or plastic bag, ready to work on during free time.

Experimental Stitchery

MOTIVATION AND GUIDANCE Teacher Says	ACTIVITIES Child Does
Many different kinds of materials can be used for art work. What are some of them?	The child talks about all the familiar materials he associates with art work.
Have you ever seen something pretty made from many colors of wool yarn such as we have here? What kind of article was it? Has any one worn something today that is decorated with stitchery?	He recalls and describes the articles he has seen that are decorated with colored embroidery or stitched in other decorative ways. Some children who wear sweaters, hats, scarves, mittens, or dresses that have hand or machine-made stitchery, applied as decoration, show them to the class.
We also have these plastic needles and this colored burlap. You can use a needle and colored yarn to stitch lines and build up interesting shapes just as you do with a brush and tempera paint.	
Who would like to experiment in stitching designs on this burlap to make a decorative piece to hang up?	The child interested in experimenting with available yarns on burlap which the teacher has cut into pieces of varying sizes selects the colors and pieces he wants to work with.
Pick up a piece of burlap you like and three or four strands of yarn in colors that look pretty with it.	

MOTIVATION AND GUIDANCE Teacher Says	ACTIVITIES Child Does
Let's see what good-looking designs you can stitch with a needle. Select the colored yarn with which you want to start. This is the way to thread a large-eyed needle with a piece of woolen yarn. If you find that you cannot do it, you may take one of these threaded needles in this pin cushion.	He watches the teacher demonstrate how to thread a needle with woolen yarn. Those who cannot thread a needle select one already threaded in a color they like.
This is the way you make a knot in the end of your thread. If you can't make one, you must leave a short end hanging on the wrong side of your material.	He learns that he must have a knot or leave a short "tail" on the reverse side of his material.
Can you make stitches that run in different directions? Will your design be more interesting if you make stitches in similar or different lengths? Can you make stitches close together to create filled-in shapes of color? Can some stitches cross over or under others?	Encouraged by stimulating questions, the child begins to experiment, making stitches of varied lengths, weaving stitches in and out, crosshatching some, and building up masses with others.
Can you stitch with a single or double length of yarn, or by entwining yarns of two different colors?	Sometimes he varies the texture by stitching with a doubled thread or by entwining two different colors.
You may want to pull out some of the threads of the material itself and then make use of this open space in which to weave, knot, or tie strands of colored yarns. Before you pull out a strand of the burlap, think about how the use of this space will work into your entire design. Also, in these experiments, do not pull threads that lie too close to the edge of the material.	Holding one edge of the burlap firmly, the child carefully pulls out, from the opposite edge, a few warp or weft threads, one at a time, to avoid pulling the piece out of shape.
Now try weaving in the open spaces, using either single or double lengths of yarn.	He weaves in the open spaces, using single or double strands of color that repeat in an over-one, under-two pattern, or in some other varied sequence.
To finish off your piece, you may pull threads, like this (teacher demonstrates), to form a fringe along the edges. However, if you want to mount your piece on a cardboard and put on a colored paper frame that covers the edges, you will not need to do so.	After watching the teacher demonstrate, the child either fringes the edges of his piece or staples it to a cardboard and cuts a colored paper frame that covers the edges. This gives a pleasing appearance to his completed work.

Designing An Article From An Original Pattern

MOTIVATION AND GUIDANCE Teacher Says	ACTIVITIES Child Does
Now that you have made a design on burlap with colored yarns, you may like to make a useful article, such as a small purse or cosmetic bag, an eyeglass case, or a needle case for a gift. You will need to plan the size and shape of your article and then draw and cut out your own paper pattern. You must plan to make allowances for the width of the seams.	The children discuss the articles suggested, as well as others they would like to make. Each one makes a simple outline drawing of his proposed article, making provisions for back and front sections and for seams.

MOTIVATION AND GUIDANCE	ACTIVITIES
Teacher Says	**Child Does**
Pin your pattern on one or two thicknesses of Dixie mesh, or monk's cloth such as you see in the examples I have here. You must plan your design to provide for the front as well as the back. Cut out your piece or pieces.	He cuts out and pins his pattern on a single or folded piece of his selected fabric, placing it as close to the edge as possible to avoid waste.
Select from our assortment of trimmings the colored yarns, beads, buttons, braids, or rickrack that you think will look attractive as decoration. Move them around on your fabric and plan your original design. Do you want a fancy center around which the rest of your design spreads out? Would a border arrangement along one, two, or all edges look good? Do you want the design on the front to continue or be repeated over the rest of the piece? Do you want the front and back to look alike?	He selects a few trimmings in size, color, and shape that he wishes to use with his fabric. Before he applies any of these as decoration, he lays them out on his fabric pieces to judge how they will look. He makes any necessary changes in his arrangement or his selection.
Have you used some original and varied stitches?	He uses yarns to attach braids, beads, or buttons, making the stitches in colors and types that will become a pleasing part of the total design.
Before you stitch the seams or parts together, you may want to add a piece as a lining. Pin or sew this in place and then complete the construction of the article.	Placing his paper pattern on a lining fabric that looks well with his article, the child outlines the shape and cuts it out. After fastening the lining temporarily to the back of his decorated piece, he folds or shapes it and stitches the seams to hold the lining in place.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

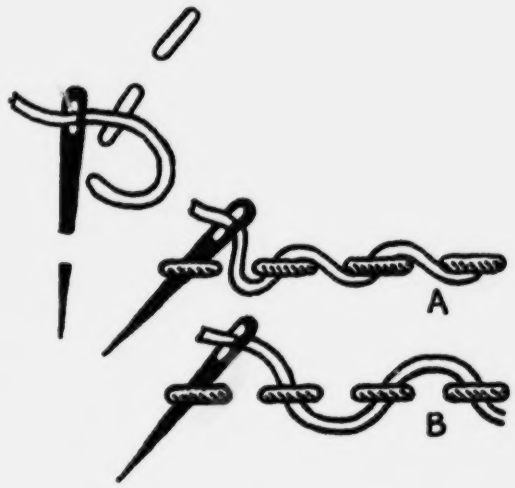
By the Teacher	With the Child
Has the child shown originality in designing stitches?	How many different stitches have you made with the needle?
Has he used stitches for both linear and mass effects?	Have you woven one color over another?
Can he pull threads skillfully in a coarsely woven fabric? Can he make use of pulled-out areas for original weaving, knotting, or tying?	Have you used double strands of yarn?
	Have you entwined two different colors of yarn?
Is he able to design and use a paper pattern to construct an article made from fabric?	Where have you used colorful stitches to attach trimmings? Does this add to the beauty of your piece? Does the lining fabric improve the appearance of the article?
Is the design for his purse, eyeglass case, or cosmetic bag pleasing and functional?	If you were to make a similar article would you improve upon this one in any way? How would you do it?
Has the child achieved a sense of successful accomplishment in the activity?	

SIMPLE STITCHES

In accordance with the educational philosophy of creative expression in the art program, when designing with needle and yarns, the child should be guided to experiment in much the same way in which he is encouraged to explore with brush and paint or other art media. The stitches shown here are included in the guide merely as reference for the teacher so that she may see the many and varied kinds of stitches toward which she may guide the child in his experimenting.

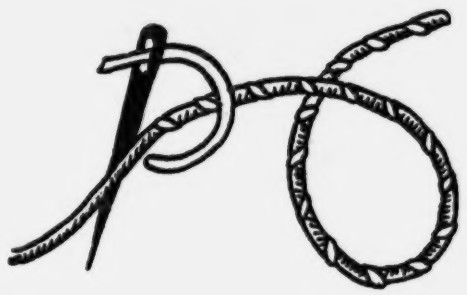
Running Stitch and Laced Running Stitch

Pass the needle over and under the fabric making the upper stitches of equal length. Under stitches should also be of equal length, but half the size or less of the upper stitches. As a decorative border, Running Stitch can be whipped (A) or laced (B) with a contrasting color. Use a blunt needle for whipping or lacing and do not pick up any of the fabric.



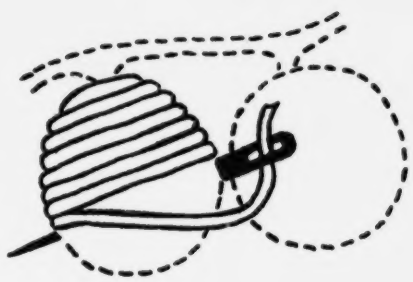
Couching

Lay a thread along the line of the design and with another thread tie it down at even intervals with a small stitch into the fabric. The tying stitch can be of contrasting color to the laid thread if desired.



Satin Stitch

Proceed with Straight Stitches across the shape as shown in the diagram. If desired, Chain Stitch or Running Stitch may be worked first to form a padding underneath to give a raised effect. Care must be taken to keep a good edge. Do not make the stitches too long, as then they would be liable to be pulled out of position. Satin Stitch can also be worked over counter threads of even weave fabric. In this case, the stitches are taken over the desired number of threads and are worked one stitch between each thread of the fabric.



Stem Stitch

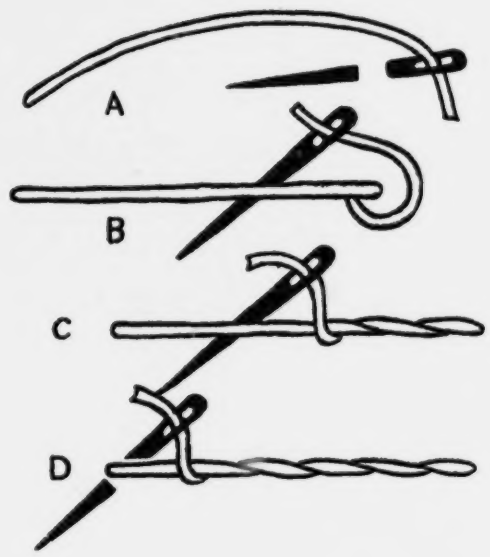
Work from left to right, taking regular, slightly slanting stitches along the line of the design. The thread always emerges on the left side of the previous stitch. This stitch is used for flower stems, outlines, etc. It can also be used as a filling, rows of close Stem Stitch being worked round a shape until it is filled in completely.

Back Stitch and Threaded Back Stitch

Bring the thread through on the stitch line; then take a small backward stitch through the fabric. Bring the needle through again a little in front of the first stitch; take another backward stitch, pushing the needle in at the point where it first came through. Back Stitch can be threaded with one or two threads of contrasting color. Bring the first lacing thread through at (A) and pass it under the second Back Stitch without piercing the fabric, then under the next Back Stitch, and so on as shown in the diagram. The second half of the interlacing is achieved by the same method but begins at (B). Use a blunt-pointed tapestry needle for the interlacing and do not pick up any fabric.

Roumanian Couching

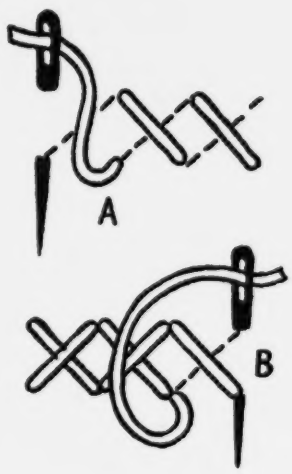
This form of couching is useful for filling in large spaces in which a flat indefinite background is required. Bring the thread through on the left, carry the thread across the space to be filled, and take a small stitch on the right with the thread above the needle (A). Take small stitches along the line at intervals as in (B) and (C) to the end of the laid thread emerging in position for the next stitch (D).



Cross Stitch

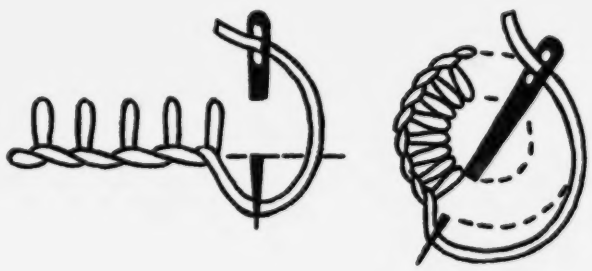
Bring the needle through on the lower right line of the cross and insert at the top of the same line, taking a stitch through the fabric to lower left line (A). Continue to the end of the row in this way and on the return journey, complete the other half of the cross (B). It is important that the upper half of all the stitches lie in one direction.

Designs in Cross Stitch should be worked over counted threads of canvas or even weave fabric to have the best result.



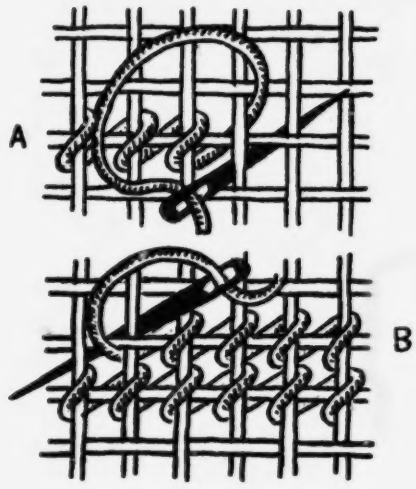
Blanket Stitch and Buttonhole Stitch

These stitches are worked in the same way–the difference being that in Buttonhole Stitch the stitches are close together. Bring the thread out on the lower line; insert the needle in position on the upper line, taking a straight downward stitch with the thread under the needle point. Pull up the stitch to form a loop and repeat.



Tent Stitch

This stitch is worked on single thread canvas and is also known as Petit Point. To commence, bring the thread through at the left-hand side of the canvas on the top part of first stitch, pass the needle down over the crossed canvas threads, then under two canvas threads (A), and continue until the first row is complete. The second row is worked from right to left, the needle passing the crossed threads up and over, then under two canvas threads (B). Work backwards and forwards in this way completely covering the canvas. When this stitch is worked correctly, the stitches on the reverse side are long and sloping.



GRADES 3 AND 4

A colorful array of fabrics, yarns, fibers, and trimmings that have the additional appeal of texture, challenge the curiosity of the child. Boys, as well as girls, especially enjoy the experience of experimental designing with another medium in much the same way that they do with paint. Furthermore, the child who has had some previous experience in designing with paint will find he can readily apply his learnings in this area.

The nature of the materials–their flexibility, variety of colors, differences in thickness, size, and texture–all readily stimulate experimentation and wide diversity of design. These same qualities make possible the construction of an article that also may serve a useful purpose. It may be a sampler or a fabric collage to be used as a wall decoration, or it may be a woven bag, stuffed doll, hooked chair pad, or other items designed for a specific use.

The experimental approach is just as important in designing with cloth and related materials as it is in working in other art areas. The child's experiences should be planned to enable him, under teacher guidance, to do all the problem-solving of which he is capable. Teacher-directed "how-to-do-it" procedures do not develop individual thinking or personal expression. Also the copying of samples of stitchery, weaving, or hooking does not encourage the child to experiment and to construct an arrangement or article that bears his personal inprint.

Before the child attempts to design and to make an article he can use, he needs to make trial samplers. In these he can try out stitches that he invents as well as use traditional stitches in new ways, both as decoration and as a means of attaching other yarns, fabrics, and trimmings. He may experiment in pulling threads in coarse, loosely woven materials and in replacing them by weaving and knotting. He may combine simple hooking, weaving, stitchery, and appliqué in a single well-designed piece. When the child has done some preliminary experimental work, he is ready to make a useful article of his choice. In preparation for this activity, he may need first to design an original paper pattern to determine the shape and size of the article and to judge its suitability to the purpose for which it will be used.

Since craftsmanship plays a major part in the total design, the child should be encouraged to utilize his maximum skill in controlling tools and materials.

MATERIALS AND EQUIPMENT

Stringlike materials: colored cotton, wool, and nylon yarn, warp thread, jute, cords, lacers, colored plastic strips, raffia, chenille.

Open-mesh materials: Dixie mesh (cut into approximately 5" x 7" pieces or into strips), perforated plastic strips, tapestry mesh, sturdy nets, buckram, heavy open-mesh knits (discarded stockings).
Coarsely woven materials: burlap, monk's cloth, rug canvas.
Sturdy fabrics: felt, canvas, huck.
Other materials: swatches of fabrics, plain and in small patterns, cotton, velvet, silk, rayon, nylon, dacron.
Stuffing: cotton, shredded foam.
Miscellaneous: buttons, sequins, small plastic rings, beads, ribbons, braids, tapes, leather strips, pliable reeds, pipe cleaners, cellophane strips, sipper straws, short metal curtain rods, thin dowel sticks.

OTHER TOOLS AND EQUIPMENT

Needles: plastic, 3" long; Jiffy, 6" long, steel; crewel, darning, sewing needles; crochet hooks or rug needles for hooking; pins, pin cushions; embroidery hoops for hooking; small prepared looms; millinery paste, fabric adhesive; rulers, scissors (stored in a box or rack); kraft envelopes.

CLASSROOM MANAGEMENT

Working with yarns, fabrics, and other materials for stitchery, weaving, or hooking may be carried on as a class or a group activity. In order to allow for individual selection and to promote discriminating choices, the teacher must plan ahead to make materials readily available. Plaits of colored yarns and other similar materials can be hung on wire coat hangers or looped through holes in a cardboard so that a single strand can be pulled out at a time. Skeins of yarns should be rewound around cardboards or into balls. Large pieces of fabric can be kept in flat boxes or cardboard folders. Small swatches may be placed in a low, flat box. Trimmings, such as braids and buttons, may be sorted into separate bags or boxes, preferably those that are transparent.

Safety pins and needles should be kept in pin cushions or fastened in pieces of heavy paper or stiff fabric. Scissors can be stored in metal racks or boxes. Other small items can be kept in labeled or transparent plastic containers. This organization enables children who work in small groups to help themselves to necessary materials and to return them to their proper places. When an entire class needs similar items, they may be distributed and collected by monitors.

For a Small Group of Children

When only a few children are engaging at the same time in this type of activity, it is advisable for them to work at one or two tables set apart from the rest of the class. The tools and materials they need should be placed nearby for easy access. Children will find a rotating plastic storage tray or lazy susan convenient for holding smaller items. Unfinished work can be kept in individual shoe boxes, envelopes, or plastic bags and stored in a covered box or carton.

For an Entire Class

When a class activity in stitchery, appliqué, hooking, or weaving has been properly motivated and launched, it may be carried on independently whenever the children have free time. If each one keeps his work and a few essential materials in an envelope or plastic bag, it can be stored in his desk, ready for immediate use.

GRADE 3

Experimental Stitchery

MOTIVATION AND GUIDANCE Teacher Says	ACTIVITIES Child Does
In this box there are many small pieces of different kinds of fabrics. Can you tell by looking at them what they are? Do you see a piece of felt, mesh, burlap, velvet? How can you tell one fabric from another? Where have you seen them used? Which are sturdy? Which are coarse? Which are smooth?	Child looks at and then handles various pieces of fabrics, sensing their differences and learning to identify them by name.
Here are some other materials you may use with these fabrics. Do you see rickrack braid, raffia, cotton yarn, wool yarn, chenille? How do you know one from the other? Where have you seen them used? Do you think you would like to try using them in different ways? How can you use them with, or attach them to, a piece of mesh?	He handles and learns to distinguish one type of yarn or trimming from another. He suggests new ways in which they may be combined with fabrics by means of knotting, stitching, weaving, and pasting.
Select a piece of Dixie mesh and a few pieces of other fabrics, several trimmings (buttons, beads, rickrack) and strands of yarn. Choose colors and types that you think will look pretty together. Try out different ways of arranging some of these on the piece of mesh. When you make an arrangement you like, think about the ways in which you can use stitches to attach some pieces and also to fill in the open areas so that you make your design more attractive. Return the pieces that you are not going to use to the boxes or bags where you got them.	Using a small piece of Dixie mesh as a background, he arranges and rearranges the small fabric swatches, trimmings, and yarns to create a pleasing design.
See if you can use running stitches in new ways. Can you make them in different lengths or space them closer together or make them go in different directions or work in two or three colors together? Can you make stitches on the diagonal and develop variations of a cross-stitch?	He experiments in making varied combinations of running stitches in uncovered areas of mesh, and in attaching trimmings in a decorative way.
Let's see what looped stitches you can invent. After knotting your yarn and pulling your needle up through the fabric, insert it down and up again and, before pulling it out, pass it through a loop formed by bringing the yarn around and under the point of the needle.	He experiments in creating looped stitches, one type of which looks like links of a chain and is known as a chain stitch.
Experiment further and see what happens when you pull the threaded needle up, through, and out near the edge of your fabric. Then, inserting the needle again close to the spot where you brought it out, point the needle toward the edge and bring it up through the "U" loop that is formed.	He experiments in creating a looped stitch along the edge of appliqued pieces as well as the basic piece itself. He learns that he can make stitches similar to a blanket or buttonhole stitch.

MOTIVATION AND GUIDANCE Teacher Says	ACTIVITIES Child Does
You may finish off your piece in either of two ways. You may pull threads along the edges of a coarsely woven fabric like burlap or monk's cloth. You may fold back the edges of Dixie mesh and hold them in place with one of the types of stitches you have been using.	He may complete his piece by finishing off the edges in a way that enhances the entire design of his piece.

NOTE: An explanation and diagrams of simple stitches are given on pages 5, 6, and 7 of this guide.

Appliqué

MOTIVATION AND GUIDANCE Teacher Says	ACTIVITIES Child Does
You have all made storytelling pictures with paint, crayons, and Cray-Pas. Do you think you also can make a picture with some of the materials with which you have been experimenting? Now that you have found out some of the characteristics of the varying materials and have learned what you can do or not do with them, what subject or topic would be suitable for a fabric picture? Do any of these patterned fabrics suggest imaginary animals, such as a "calico cat," a tiger who lost some stripes, or a leopard who changed his spots?	Child recalls some of the pictures he has made. He decides upon some individual ideas or topics suited to the problem. He selects pieces of fabric for creating original animal shapes.
What material would be good for a background? How will it look with the fabric you have selected for your animal?	From available pieces of materials each child selects one to use as a background.
To avoid wasting these nice materials, let's make paper patterns for your animal and other parts of your picture. Will the size of your background piece help you decide how large to make each part?	He makes a separate, simplified drawing for each animal and for all cutout shapes in his picture. He cuts out each one and uses it as a pattern for his selected fabrics.
Before you attach any of your pieces, plan your design by arranging the cutout shapes on your background fabric. Keep in mind some of the things you had to think about when planning your drawings or paintings. When you make an arrangement that you like, pin the pieces to the background fabric.	He arranges and rearranges cutout parts of his picture. He thinks about organizing his design, considering areas of greater or lesser importance, pleasing proportion, clarity, and repetition of line or shape. He pins the pieces to the background fabric.
In your experimental stitchery you have discovered many interesting kinds of stitches. Which ones will be best for attaching or appliquéing shapes to your background piece? Can you invent other stitches to decorate your design?	He uses a blanket stitch, overcast stitch, or other suitable stitches to fasten his pieces, in whole or in part, to the background fabric.
How will you complete your piece so that it is ready to display?	He fastens his piece to a cardboard background and frames it with a cardboard, plastic, or wooden frame. Otherwise, he gives it a finish by pulling threads to fringe the edges or he folds them under the piece and stitches them to make a hem.

Weaving

MOTIVATION AND GUIDANCE Teacher Says	ACTIVITIES Child Does
(The teacher holds up a small piece of coarsely woven fabric, such as burlap or monk's cloth.) Do any of you know how fabric like this is made? (She explains the process of weaving and the difference between handwoven and commercially woven fabrics.)	The child participates in a discussion that introduces him to the process of weaving.
Have you ever seen a loom for handweaving? Here are several small ones made of cardboard. What do you think you can make on them? (She demonstrates how to string the sturdy warp threads tautly on one side of a cardboard loom that has a number of short slits spaced at 1/8" or 1/4" intervals directly opposite each other at top and bottom of the board.)	He learns how to string the vertical warp threads on a cardboard loom, spacing the threads 1/8" or 1/4" apart, depending on the thickness of the yarns or other materials to be used for the horizontal weft threads. He selects the loom he wants and threads it, beginning at the top left. The end of a long length of warp thread is put from front to back through the first slit. A knot holds the first thread in place. He then brings the thread through the opposite lower slit and around and up through the next one to the second slit on the top. The process is continued until the uneven number of vertical warp threads line the face of the loom. He secures the last thread by tying it in place on the back.
(The teacher demonstrates the weaving process and explains how to plan ahead for the total design. She suggests that the child lay out lengths of his weaving materials across his loom to determine the proportions, placement, and textural combinations of his colors. She instructs him to use his fingers, or a bodkin or large needle, depending on the weaving material he selects.)	He selects the materials he wants to use as his horizontal weft and roughly plans his total design. He begins to weave, starting at the bottom, right-hand side of the loom. The weft thread is first tied to warp thread about one inch in from the lower right-hand edge. The thread is then woven under and over the warp to this edge (which forms the selvage), then woven back to the opposite side, brought around that selvage edge, and woven back to the opposite side. The child continues the operation, weaving back and forth, row upon row. A new weft is started by weaving over and under the last few previous threads for about an inch.
(The teacher encourages the child to try out some variations of simple weaving in order to vary the usual process of going over and under one thread at a time, and working only from edge to edge of the piece.)	Experimentation helps the child discover how to weave in rectangles or triangles of color and how to vary the texture by going over and under more than one thread at a time.
(To complete the piece, the teacher demonstrates how to remove it from the cardboard loom. She explains how to secure the loops formed by the warp threads or how to make them into a fringed edging.)	The child breaks off the top and bottom edges of the cardboard between the narrow slits. He secures the loops along the top and bottom edges by using an overcast stitch, catching each one with a needle, or by using a crochet hook and pulling a chain through the loops. If he wants a fringe along one or both edges, he cuts away the cardboard between the slits and then knots pairs or groups of loops, cut or uncut.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Is the child showing increasing sensitivity in his choice of shapes, colors, and textures?

Does he show inventiveness in the use of materials and stitchery?

Is his skill in using his materials consistent with his age level?

Are his arrangements pleasing in color and design?

With the Child

Which piece shows an unusual way to attach pieces?

Where do you find a pleasing combination of colors? Of textures?

Where do you see some original stitchery?

In which stitched picture do you see a well-designed, original animal? Tree? Other object?

Which storytelling idea do you like best? Why?

Which woven piece shows a different kind of pattern?

Which woven piece shows ability to keep the selvage edges even?

Which woven piece shows an unusual way of combining materials?

GRADE 4

Weaving

MOTIVATION AND GUIDANCE

Teacher Says

Decorative woven wall hangings made from fabrics, yarns, and trimmings can be used like pictures for home decoration. Weaving requires a series of warp threads strung up and down on a loom or similar kind of frame. Have you ever seen the weaving frames used by the American Indians for their rugmaking?

Do you think you can make a similar small construction using two dowel sticks between which you can string the strands of warp threads? If we use these rug yarns, raffia, small pieces of reed, narrow felt strips, cellophane sipper straws, or pipe cleaners to weave with, how close together do you think you will need to string this warp thread?

Which of these strands or lengths of materials can be used to knot or tie around groups of warp threads? Which are not pliable and can only be interlaced or twisted in and out of the warp threads? Do all your weaves have to be the full width of the piece? Can you weave some squares, blocks, or triangles in the design? Can you leave some open, unwoven areas? Perhaps you may want to attach some beads, braids, plastic pieces, or other interesting things to add a special note of interest?

ACTIVITIES

Child Does

Using 2 dowel rods, approximately 1/4" or 1/2" in diameter and 8" to 10" long that will remain as the top and bottom parts of the completed hanging, the child winds warp threat from one to the other, spacing the strands about 1/8" to 1/4" apart. He is careful to wind or tie each one securely on both rods and to keep all warp threads the same length.

The child experiments with the weaving materials, knotting, interlacing, and intertwining them with the vertical warp threads to create a pleasing design. Open areas as well as those that are woven will be considered part of the design. Colorful, interesting, linear, and 3-D materials that can be tied, stitched, or woven into the design may be added to give an eye-catching touch to the design.

Stitchery

MOTIVATION AND GUIDANCE	ACTIVITIES
Teacher Says	**Child Does**
Have you ever seen soft stuffed toys that a young child likes to hug? In what shapes were they made? Can you think of some imaginary form that suggests, but is very unlike, a real animal, bird, or figure?	The child makes a simplified outline drawing to use as a pattern for a figure (front view) and animal or a bird (side view). Before he cuts it out to use as a pattern, he makes a second outline 1/2" from the first one to allow additional width for the seam. He cuts out his pattern along the second, outside line.
How would you go about making a stuffed toy? Remember, you'll have to allow for a seam that will be turned to the inside. For this you will need to add about an additional 1/2" around the entire outline of the shape of your toy. Since you will have to stuff all parts, you must make wider the narrow sections, such as neck, arms, and legs.	
When selecting your basic fabric, you may like to choose one that is small-patterned or striped, or otherwise decorated. Think about how you will make the reverse side or back of your toy. Would you use a contrasting fabric so that both sides will not be alike? Have you placed your pattern on the fabric so that the surface design will look well and material will not be wasted?	The child selects a fabric or fabrics for the basic shape and pins his pattern to it, doubling the material first if back and front (or both sides) are to be made of the same fabric. With pencil or chalk, he draws around the pattern and then cuts out the two main parts. Using short stitches, he sews a sturdy seam 1/2" from the outline, being careful to leave an opening through which to stuff the form.
What other fabrics, yarns, buttons, braids, or trimmings will you want for costume, features, hair, or other parts? Think about how all these materials will look when used together. Consider the colors, the textures, and the quantities to be used so that your toy will be well designed. If you are making a toy figure, perhaps you may want to appliqué some small pieces of fabric to suggest parts of a costume, rather than make a complete costume that "dresses" the toy.	From a varied assortment of materials, the child selects those that he thinks look well together. He considers combinations of color, contrasts in plain and patterned areas, and the kinds of stitches that become a part of the design, whether used for practical or decorative purposes.
When designing the head, what can you do to make it attractive and unusual? Do you want to exaggerate the eyes, the nose, or the mouth? What material would look well for hair, for a mane, for a goatee, for a tail? What could you use for ornamental horns or tusks or a hat?	Stimulated by a lively motivation, the child designs interesting, decorative features to give humor, charm, or unique character to his toy. He tries to keep in mind some of the art learnings acquired through his painting.

Designing A Useful Article

We have some coarsely woven and open mesh materials here: burlap, monk's cloth, Dixie mesh, and plastic perforated strips. We also have all these colorful yarns, beads, sequins, buttons, braids, plastic strips, and felt scraps.	The children discuss the various articles they can make: pillow covers, tote bags, place mats, belts, or small decorative panels that can be framed or used as part of a small screen. They select one large background piece and a small variety of yarns and trimmings that look well together.
What flat, one-piece, useful articles do you think you can make from these materials? Which material will be suitable for your background piece? How large will it be? Will you need to make a paper pattern for it? What other materials do you want to choose?	

MOTIVATION AND GUIDANCE

Teacher Says

In order to get some new ideas for using your various materials, first play around with them, arranging and rearranging them in your background piece.

How can you use knotting, stitching, pulled threads, and weaving in your design?

Experiment with various ways of stitching: going over or under different numbers of threads; combining long and short stitches; stitching with both a single and a double length of yarn; and entwining two different colors of yarns.

ACTIVITIES

Child Does

Moving the assorted lengths of yarns, trimmings, and fabric swatches around on his background, the child overlaps, twists, intertwines, knots, weaves, and places various materials. When he has an arrangement he likes, he pins some of the pieces in place. Using combinations of plain, looped, crossed edging and couching stitches, he attaches some pieces and also creates decorative, flat, raised, and weblike designs.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Is the child showing some inventiveness in manipulating and combining materials that look well together?

Is he able to plan a design that meets a particular need?

Is he growing in ability to judge pleasing color combinations, proportions, textures, and general design quality?

Is he becoming more skillful in using materials, tools, and adhesives?

With the Child

Where do you see an outstanding, unusual, finished piece?

Where do you find a new way of stitching? How was it done?

Where have textured yarns or fabrics made the design more appealing?

Which piece is most successful throughout its design?

GRADES 5 AND 6

Many children are interested in clothing. They have their own preferences in color and style, and some awareness of differences in kinds of materials. It is important for the teacher to utilize this basic interest by setting up creative activities in selecting colors and textures of materials, and in planning simple, useful articles. At this level, teachers should stress suitability in the choice of colors and fabrics for specific uses. Children should be encouraged to apply art learnings and choices of colors and textures to their own wardrobes. Through experimentation the child becomes inventive in stitchery, patternmaking, weaving, and hooking.

Children like to make things that they can use themselves: bags of different types and constructions that can be finished with zippers, hooks, or buttons; carryalls with inside pockets, mounted on frames or hoops; hats with decorative trimming; felt or woolen mittens; costumes for puppet characters; curtains and accessories for a puppet stage; costumes for a party or class play. The value of stitchery, patternmaking, weaving, hooking is determined by the inventiveness of the child, by his ability to select interesting colors, shapes, and textures, and by the judgment he uses in completing his article.

The child's feeling of satisfaction as he works is the true criterion of the value of his work. The teacher should remember that, for the child, it is important to think and work creatively even though the product is not regarded as "finished" or "artistic." Because the teacher is familiar with these goals, she does not dictate how things are to be done. The child experiments with his materials and tries to solve the problem he has set for himself.

MATERIALS AND EQUIPMENT

Stringlike materials: colored cotton, wool, and nylon yarn, warp thread, jute, cords, lacers, colored plastic strips, raffia, chenille. Open-mesh materials: Dixie mesh (cut into approximately 5" x 7" pieces or into strips), perforated plastic strips, tapestry mesh, sturdy nets, buckram, heavy open-mesh knits (discarded stockings).
Coarsely woven materials: burlap, monk's cloth, rug canvas.
Sturdy fabrics: felt, canvas, huck.
Other materials: swatches of fabrics, plain and in small patterns, cotton, velvet, silk, rayon, nylon, dacron.
Stuffing: cotton, shredded foam.
Miscellaneous: buttons, sequins, small plastic rings, beads, ribbons, braids, tapes, leather strips, pliable reeds, pipe cleaners, cellophane strips, sipper straws, short metal curtain rods, thin dowel sticks.

OTHER TOOLS AND EQUIPMENT

Needles: plastic, 3" long; Jiffy, 6" long, steel; crewel, darning, sewing needles; crochet hooks or rug needles for hooking; pins, pin cushions; embroidery hoops for hooking; small prepared looms; millinery paste, fabric adhesive: rulers, scissors (stored in a box or rack); kraft envelopes.

For a Small Group of Children

When only a few children are working at the same time in this type of activity, it is advisable for them to work at one or two tables set apart from the rest of the class. The tools and materials they need should be placed nearby for easy access. Children will find a rotating plastic storage tray or a lazy susan convenient for boxes, envelopes, or plastic bags and stored in a covered box.

For an Entire Class

When a class activity in stitchery, appliqué, hooking, or weaving has been properly motivated and launched, it may be carried on independently whenever the children have free time. If each one keeps his work or a few essential materials in an envelope or plastic bag, it can be stored in his desk, ready for immediate use.

TEACHER MANAGEMENT

Materials should be organized so that they are easily available to children. Skeins of yarn can be wound loosely around cardboard for easy distribution. Plaits of yarn may be hung on wire coat hangers or looped through holes cut in a piece of cardboard. Old sweaters may be ripped and the yarn reused after being washed, dried, and wound into bands. These materials may be stored in a "Treasure Box" for future use. Used woolen or cotton clothing or nylon stockings can be cut into narrow strips. The width of the strip varies with the weight of the material; the lighter the weight, the wider the strip. Since nylon stockings are very thin, they should be cut in a spiral fashion about an 1½" wide. A little preliminary experimentation will help the child to decide which width is best so that the strip may be drawn with ease through the backing. The only tool necessary for this craft is a large strong #0 crochet hook.

GRADE 5

Stitchery

MOTIVATION AND GUIDANCE Teacher Says	ACTIVITIES Child Does
(The teacher shows good examples of various kinds of wall hangings, bags, or other decorated objects, and discusses color, texture, design, and craftsmanship in relation to decorated fabrics.)	The child listens to the teacher's motivation. He participates in the discussion and talks about the craft work he especially likes.
Let's do some stitchery. What would you like to make? What size and shape would be suitable for your idea? Where and how do you plan to use it?	He decides what he would like to make. He describes a finished article in terms of colors and materials for his idea.
Suppose you experiment with various yarns and fibers on some of these fabrics. Which one is a yarn, a fiber, a cord? Do you know the names of these fabrics? Show me monk's cloth. What is the difference between burlap and felt?	The child experiments on a twelve-inch square of burlap, monk's cloth, or felt. He produces many kinds and combinations of stitches and uses a variety of threads and yarns. He recognizes and names various fabrics, fibers, yarns, and cords.
	He experiments with stitches that are especially suitable for edging or binding.
Here are some materials you can choose from: monk's cloth, felt, Dixie mesh, burlap. Which one of these materials would be most suitable for your purpose?	The child is often able to recognize and name various fabrics and evaluate them for his use. He makes the final choice of fabric. He decides on the size.
(The teacher discusses the value and use of patterns.) Can you make a paper pattern for your project?	He makes a trial pattern of newspaper for a carryall, a pillow, or a wall hanging. He tests the pattern for seam allowance and construction.
Have you placed the pattern on the fabric so that you do not waste material? Have you placed pins so that they do not interfere with cutting?	He straightens his material before pinning the pattern, then pins on the patterns properly and cuts the fabric.
What will you do to keep the fabric from ravelling? Will you use a yarn or a thread as a temporary edging?	He decides on the type of yarn, fiber, or thread to use for a temporary edging. He chooses an appropriately sized needle. He decides whether to use single or double length of yarn. He uses a temporary edging stitch to keep the fabric from ravelling.
Are you planning a storytelling idea or a non-story idea for your project?	He plans a design on paper the same size as his article or he works it out directly on his fabric.
Which one of the techniques will you use: appliqué, stitchery, hooking, or a combination of these? If you use appliqué, will you use stitching or an adhesive to fasten materials together? What kind of adhesive will you use? Why?	He marks in his design. He then either sews freely, hooks a design, makes use of appliqué, or combines several techniques.
A medial evaluation by the teacher helps the child think about what he is doing.	The child applies his art learnings by incorporating contrast of color and texture through use of varied kinds of yarns, threads, and fibers.
How can you use your yarns to create more variety in surface treatment? Have you used contrasting shapes and textures?	

MOTIVATION AND GUIDANCE

Teacher Says

Are you planning to add other colors and other materials? What colors have you decided to use? Which part will be dark? Where will you show a contrast? Will there be a bright area?

You are wise to use your spare time to work on your project.

Would you like to line your article? What kind of fabric will you use? Will it be patterned or plain? What color will you choose? (The teacher shows examples of various ways to insert linings or to line a hanging.)

Have you thought about how you are going to finish your article? What kind of seam will you use? Will it be decorative? Will it be sufficiently strong?

If your article needs to be seamed, have you thought about how you are going to do it? What kind of stitch will you use? What kind of thread? If it is a bag or a pillow, will it be sturdy enough to hold the contents? Can seams be part of the design of your article?

If your article is a bag, what kind of handle will you have? Will you have one or two handles? Will it be of the same fabric, or some other type of cloth, yarn or fiber? How will you attach the handle? Will it be part of the decoration?

Is your handle strong enough to support the bag and its contents?

If your article is a pillow, will it close with a zipper, buttons, or snaps? Which type of closing can you make by yourself? With which one would you need some assistance?

If your article is to be a wall hanging, have you thought how to hang it? Will it be suspended from a bar or placed within a frame?

ACTIVITIES

Child Does

He considers various color combinations. He tries to achieve a variety of textural effects.

The child continues working at a designated time or when time permits, until he has completed his project.

He decides whether or not to line his article. He chooses appropriate lining material in a color that he likes. He watches the teacher as she shows some ways in which an article can be lined.

He considers ways of finishing the article he has made.

He decides on the type of seam suitable for his article. He chooses from the applied decorative type of finish, the self–fringe, the overcast, lapped, blanket stitch, or the simple seam.

He experiments with making a handle of cloth, yarns, fibers, and cords by means of sewing or braiding. He plans ways to attach the handle.

He makes and attaches the handle and tests its strength.

The child considers ways to close his pillow. He discusses his final choice with the teacher.

The child experiments with various kinds of supports and decides on the one that he likes best.

NOTE: An explanation and diagrams of simple stitches are given on pages 5, 6, and 7 of this guide.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher

Does he show good craftsmanship?

Has he experimented with a variety of stitches, threads, and yarns?

Can he combine stitches and use threads and yarns inventively?

With the Child

Do you think your article will serve your purpose?

Show me where you have varied your stitches.

What special stitches did you use to edge or bind your work? How did it improve the appearance? Where do the colors look especially good together?

By the Teacher

Can he sew with single and double lengths of yarn?

Has he applied his previous art learnings to his project?

Does he know the names of various kinds of stitches and fabrics?

Is he showing a sustained interest in his project until it is completed?

With the Child

What makes it attractive?

If your pillow or carryall has a different design on each side, which side do you like better? Why?

GRADE 6

Weaving

MOTIVATION AND GUIDANCE

Teacher Says

How many of you have ever been to the Museum of Natural History? Have you visited the American Indian Gallery? Tell us about it. What is the difference between an Indian blanket and the blanket you use at home? (Shows good illustration of various crafts.)

Let's make a piece of handwoven material, using your own ideas and your very own design.

What will determine the size of your loom? What will you use for a frame?

Why is it necessary to have an odd number of nails?

Do you remember the difference between warp and weft threads? Tell us about it. Is it necessary to have the warp thread in one color? Could you use the knotted thread as part of your design?

Here is a selection of yarns, fibers, cords, threads, raffia, reeds, narrow felt strips, pipe cleaners, cellophane strips. What should you think about when you choose your materials for the weft?

I see that your design shows different kinds of patterns because of the changing number of threads, over and under, which you are weaving.

(A few thought-provoking questions will clarify his ideas and foster his inventiveness.)

(Medial evaluation helps the child think about what he is doing. Constructive evaluation will help the child improve and complete his work.)

ACTIVITIES

Child Does

He listens to the teacher's motivation and participates in the class discussion. He talks about Indian crafts. He recognizes differences between handwoven and commercially woven fabrics.

He decides to make a handwoven piece of fabric which he may use as a pillow top, a tote bag, or a hanging.

He plans the size of the piece of weaving. He decides to use a picture frame, a box frame, or he constructs his own frame out of four strips of wood.

He experiments with a variety of brads and staples and decides where to place them on the frame.

He places an odd number of thin nails or brads at desired intervals to serve as fixed points for the attachment of the warp threads.

From his previous experiences he suggests the use of strong threads for warp. He fingers a variety of threads and decides on the type and color he will use as his warp thread.

He applies his art learnings in his choice of a variety of colors and textures of materials to be used as weft. He considers various color combinations. He tries to achieve a variety of textural effects.

He uses his open areas as well as his woven areas as part of his design. He incorporates knots as part of his textural pattern.

He assumes full responsibility for his own materials. He continues working at a designated time or when time permits.

He participates in the mid-evaluation. He discusses his project with his teacher and his peers. He completes his article before considering another project.

Hooking

MOTIVATION AND GUIDANCE Teacher Says	ACTIVITIES Child Does
I know that you enjoyed your visit to the Gallery of Contemporary Crafts or to the Metropolitan Museum of Art to see the hooked rugs and different kinds of weaving. Let's design a pillow, a hanging, or a small rug for your own use.	The child relates his experiences at the gallery or museum. He discusses and evaluates what he has seen. He thinks about what he would like to make.
This is how I do hooking. I hold a narrow strip of material close to and under the burlap at the point where I wish to start. Then I push the crochet hook from the top down through the back of the material.	He watches the demonstration, then begins to work on his own sampler piece according to the teacher's demonstration. He holds the first loop in place with his thumb at the top and his first finger underneath and continues doing so until he has made a sufficient number of loops so that they will not pull out.
Now I pull the end of the strip to the top surface with the hook. As I repeat this you can see that the next stitch will form a loop.	He cuts the last loop, leaving the end hooking material on the top.
Notice that all the loops are a little more than one-quarter inch high and hooked closely together so that they will not pull out.	He begins again by pulling the end of the new strip.
Suppose you practice on this eight-inch square of burlap, using your crochet hook or rug hook. (The teacher demonstrates how to introduce a second color.)	He continues to practice hooking technique at designated times. If he wishes to do so, he may change the colors of the hooking materials.
That's good; you have kept your loops close together.	He experiments with different lengths of loops and types of yarns and fibers which will best suit his purpose.
You have used your thick and thin yarns very well. I like the contrast of dark and light colors.	He considers contrast in color planning–light colors next to dark colors.
I like the way you varied the surface of your burlap by making some loops long and some short.	He tries to achieve a variety of textural effects.
Your practice piece looks so well that you are now ready to start on the article you want to make.	He continues to practice until he is able to hook easily. He decides to make a pillow, rug hanging, or another article. He determines its size, shape, and background color.
How can you hold the pattern in place?	He plans and cuts a pattern for his article, then cuts his pattern allowing for a three-quarter inch hem, and checks to see if it will fit his needs. He turns the hem under and bastes it to prevent its fraying. He places the pattern on the burlap so that he has little or no waste.
I see that some of you have decided to preplan your design. I can tell where you planned to emphasize your design by the size and color you chose. I see that some of you are combining hooking and stitchery as part of your design.	He may plan a pattern for his hooking design or he may hook directly without preplanning the design. He tries out experimental forms of stitchery that will go with his hooking.

MOTIVATION AND GUIDANCE	ACTIVITIES
Teacher Says	**Child Does**
Your design holds together very well. I like the variety of line direction and the way you considered the entire area of burlap.	He applies his art learnings by incorporating contrast of color and texture.
You have related the background area to the designed area very successfully.	He varies his linear pattern and shape to emphasize the important part of his design.
(A few thought-provoking questions will clarify his ideas and foster his inventiveness.)	Each child assumes full responsibility for his own materials. He keeps his work in an individual envelope. He continues working at a designated time or when time permits.
I'm happy that you finished your article in time to use it as a gift.	He participates in the evaluation and strives to improve his craftsmanship.

EVALUATION

NOTE: It must be understood that some form of constructive evaluation, either individual or group, should be a part of every lesson. Typical evaluation questions follow.

By the Teacher	With the Child
Have the children organized their designs?	Where did you apply what you learned in painting to the color and texture of your article?
Have they used good judgment in providing a variety of line direction and considering the entire area of the article?	How did you vary the line direction and shape so that you could emphasize the important part of the design?
Do they show good craftsmanship?	Do you think you can use your article?
Have they successfully experimented with a variety of yarns and fibers?	Where did you plan to use it?
Have they combined hooking and stitchery inventively?	What do you think makes it attractive?
Are the designs appropriate for the purposes?	Do you think you might like to pursue this as a hobby?
Do designs show a variation in texture due to the varied height of the pile?	Do you think you might teach this to someone at home?
Have the children shown a sustained interest in their projects?	